

Miss Bertha Galland in a  
Dramatization of Hugo's  
"Notre Dame."

# At the Theaters & Affairs Musical

News and Gossip of Acti-  
vities of Actors and Musi-  
cians.

## THIS WEEK'S PLAY BILLS

"NOTRE DAME," "MISS SIMPLICITY,"  
"A ROYAL FAMILY" AT ENGLISH'S.

Vaudeville at the Grand Opera House  
—Variety at the Empire—Melo-  
drama at the Park.

"Notre Dame," a play made by Paul M. Potter from Victor Hugo's romance, "The Hunchback of Notre Dame," will be acted at English's on Wednesday and Thursday evenings of this week by Miss Bertha Galland and her company. The story is of the rivalry of Esmeralda, a young Spanish gypsy, and Fleur de Lys, a ward of King Louis XI of France, for the love of Phoebus, captain of archers. The gypsy having repulsed Frolo, archdeacon of Notre Dame, he determines to have her burned at the stake as a witch. Her friends are Gringoire, a starving poet, Clopin, a gypsy leader, and Quasimodo, the hideously-deformed bell ringer of Notre Dame. The scenes are in the rich and the poor places of Paris, and in the final act the belfry of Notre Dame and the death of Frolo are shown. Miss Galland impersonates Esmeralda, and George Barbier the hunchback Quasimodo. The company is large, and Daniel Frohman has provided an elaborate scenic investiture for the play.

Frank Daniels and his company will present Barnet and Hearst's musical comedy, "Miss Simplicity," at English's on to-morrow and Tuesday evenings. It was Mr. Daniels' medium last season. In it he impersonates Blossoms, who, once a street-car conductor, now is the valet of a young Englishman, Lord Montford. The latter is appointed ruler of a small kingdom on the continent, but he prefers to make Blossoms take the place. Many persons are employed in the activity, principal among them being the Misses Grace Orr Myers, Kate Hart, Mal Lowery, Florence Holbrook and Isabel D'Armonde, and Douglas Flint, Frank Turner, Mark Lane, Grafton Baker and Harry Holliday.

Robert Marshall's comedy, "A Royal Family," will be acted at English's on Friday and Saturday evenings and Saturday afternoon by Miss Percy Haswell and others. The play was presented here a year ago by Miss Annie Russell, Mrs. G. H. Gilbert and W. H. Thompson. It makes light fun of a royal household and describes a marriage of state that goes right for all concerned when it seems to be going wrong for a young prince and a princess. There is little substance in the comedy, but brightly acted it produces a pleasant entertainment. Miss Haswell's assistants are Boyd Putnam, Miss Maude Granger and others.

The Grand-Vaudeville.  
The principals in this week's vaudeville show at the Grand Opera House will be the Rossows Midgets and Miss Lottie Gladstone. The Rossows are familiar; the little fellows box and one of them mocks Anna Held and Cecilia Loftus. Miss Gladstone, too, has given her caricature of the country girl a number of times at the Grand. The other members of the bill will be Fred Leslie's leaping dogs; Lieutenant Noble, a ventriloquist; Miss Jessie Dale, singer; Lew Wells, trick musician, and Forrester and Floyd, comedians. The bioscope will show new pictures. On Tuesday evening the receipts of the house will be given to Mrs. Frank Fisher, a singer and dancer, whose husband, an acrobat, is ill at a local hospital. Many tickets have been sold for this benefit and all the seats, no doubt, will be taken.

The Park—Two Plays.  
"The Road to Ruin," a drama of the "Tenderloin" of New York city, will be presented at the Park Theater during the first half of the week. On Thursday another play, "A Desperate Chance," will be put on by a different company. The latter tells the story of the Biddle brothers, Pennsylvania criminals. The scenes are their escape from prison, aided by the warden's wife, and their deadly fight with the detectives. Ed Biddle is shown as having had hypnotic power over the woman.

The Empire—Variety.  
"The Dainty Duchess," a show combining vaudeville and musical farce, will be offered at the Empire Theater this week. In the company are Tinley and Simonds, Lester and Anger, Washburn and Topack, Nellie Sylvester, the Sisters De Graft, the Hollands and Joolson and Moore. The first part and the afterpiece are entitled "The Duchess at Home" and "Harum Scaram."

### NOTES OF THE STAGE.

Henry E. Dixey in a Clyde Fitch Comedy—Mrs. Fiske's Religious Art.

Miss Amelia Bingham is to direct the production of Clyde Fitch's "The Last of the Dandies," with Henry E. Dixey in the name part, in New York. The piece has had a run on the other side. Its character is like that of "Beau Brummel," which Mr. Fitch also wrote. Mr. Dixey has been a member of Miss Bingham's company for two years, and acted here with her a few weeks ago as Katinka's father in "A Modern Magdalen." Miss Elsie De Wolfe, another actress-manager, has obtained the American rights to a London play named "Mrs. Willoughby's Kiss," by Frank Stayton.

The entertainments at English's next week will be Miss Gertrude Coghlan, in "Alice of Old Vincennes," on Monday evening; George Ade's musical satire, "The Sultan of Sulu," on Tuesday and Wednesday evenings; and Kellar, the magician, during the latter half of the week.

Clyde Fitch's comedy, "The Stubbornness of Gertrude," was produced at the Garrick Theater, New York, last week, with Miss Mary Manning in the title role. The story is of a wealthy American girl that falls in love, on shipboard, with a Hungarian nobleman. He is disgraced in New York, but her confidence in him remains unshaken, and at last he gets on his feet again and goes to her home as a violinist in a Hungarian orchestra. The "happy ending" follows. The piece is similar in tone to Mr. Fitch's "Captain Jinks of the Horse Marines."

Mrs. Fiske's management has sent out extracts from a criticism of her new play, "Mary of Magdala," written by the editor of the Living Church, an organ of the Episcopal denomination. The editor, whose name is Frederick Cook Morehouse, saw a performance of the play at Milwaukee, presumably on invitation of Mrs. Fiske's manager. There has been expectation that conservative Christians would de-

## STARS IN THIS WEEK'S PLAYS AT ENGLISH'S



MISS BERTHA GALLAND,  
in "Notre Dame."



FRANK DANIELS,  
in "Miss Simplicity."



MISS PERCY HASWELL,  
in "A Royal Family."

## IN THE NEW BILL OF VAUDEVILLE AT GRAND.



MISS LOTTIE GLADSTONE,  
"The Country Girl"



MISS JESSIE DALE,  
Singer.

nounce this enterprise of Mrs. Fiske's, and Mr. Morehouse has been used as a buffer, his efficacy depending on the number of newspapers that are persuaded to use his criticism of "Mary of Magdala." He wrote: "It is wholly impossible that the effect of the play should be otherwise than to instill reverence and to impress the awfulness of the crucifixion. The play is one which we warmly commend to the Christian public. It is just such a powerful presentation of a scriptural story as was formerly made by the church in the miracle plays, but devoid of the features which would probably make the revival of those plays undesirable, and with all the added power which modern dramatic art lends to the production. Our own fears as to this work are wholly allayed; though we admit that we should not like to have it made the precedent for placing other scriptural plays upon the stage."

"We," then, would be pleased to have Mrs. Fiske monopolize the "Christian drama." This is one of the cheapest advertising tricks in which theatrical business men have indulged. Usually it has been worked in favor of "wholesome rural plays." A preacher or some attaché of the Christian theory is persuaded to approve the play and his words are used as a warrant that the piece is not only fit "morally" but also is of intellectual value. Persons that know anything at all about the subject know that the church and the stage have nothing in common, that art and religion are antithetical. Mrs. Fiske seems in a fair way to lose the respect and admiration of the most intelligent part of the public.

The Ladies' Auxiliary of the Brotherhood of Locomotive Engineers will give a dance in Masonic Hall, Thursday evening. A feature of the evening will be a rubber-neck drill given by sixteen ladies.



KI-RAM, SULTAN OF SULU

## IN THE FIELD OF MUSIC

RECITAL BY MRS. IDA GRAY SCOTT  
AND RUDOLPH KOSTER.

Singers and Repertory for the Season  
at the Metropolitan—Strange Music  
Heard by Pierre Loti.

Mrs. Ida Gray Scott, who has been teaching since her retirement from operatic and concert work, will give a recital on Tuesday evening at the Baldwin rooms. She will be assisted by Rudolph Koster, violinist, and Mrs. Koster, Paul Teichert and Miss Julia Kern, accompanists. The programme:

"Wynne's With His Lute".....Sullivan  
"O, That We Two Were Maying".....Nevin  
"Imogene".....Frank Sawyer  
"Pastoral".....Bisect  
"The Silver Ring".....Chaminade  
"Adagio".....F. Ries  
"Softly, Softly".....Weber  
"Conzonetto".....Victor Herbert  
"The Swan".....Saint-Saens  
"Heart Longings".....Gerrit Smith  
"There's a Nae Lark".....Gerrit Smith  
"Stimber Song".....Gerrit Smith  
"The Night Has a Thousand Eyes".....Gerrit Smith  
"At Parting".....Pontenaille  
"A Resolve".....Rogers  
"Love Is a Bubble".....Alliston

The season of grand opera at the Metropolitan Opera House, New York, will begin on Nov. 24. Mr. Grau returned yesterday from Europe. The singers and conductors will be as follows:

Soprano—Mmes. Bauermeister, Emma

Rames, Gaski, Marilly, Melba, Nordica, Reuss-Bele, Fritz Scheff, Sembrich, Seygard and Van Cauren.  
Mezzo-Sopranos and Contraltos—Mmes. Bridwell, Schumann-Helk, Louise Homer and Kirby-Lunn.  
Tenors—Alvarez, Anthes, first appearance; Bars, Burgstaller, first appearance; Gerhäuser, first appearance; E. De Marchi, A. Reiss, Th. Salgnae and Vanni.  
Baritone—Bispham, Begue Campanari, Declery, Dufriche, Gilbert, Muhlmann, Van Rooy and Scott.  
Bass—R. Blum, Elmlad, Journet, Plancon and Edouard de Reszke.  
Conductors—Alfred Hertz, first appearance in America; Flon and Luigi Mancinelli.

Stage Managers—Ferd. Almanz and Job Elmlad.  
The repertory will be selected from the following works:  
Verdi, "Traviata," "Rigoletto," "Trova-tore," "Aida," "In Ballo in Maschera," "Ernani" and "Otello." Gounod, "Roméo et Juliette," "Faust," Bizet, "Carmen," Beethoven, "Fidelio," Wagner, "Der Fleder-schütz," Donizetti, "Lucia di Lammer-moor," "Don Pasquale," "L'Elisir d'Amore," "La Fille du Régiment," Wagner, "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Die Meistersinger," "Parsifal," "Die Walküre," "Die Valküre," "Siegfried," "Götterdämmerung," Rossini, "Il Barbiere di Siviglia," "Piotov," "Maria Stuarda," "Hernani," "Die Villars," Bolto, "Mefistofele," Puccini, "La Bohème and Tosca," Ponchielli, "Giocondo," "La Gioconda," "L'Amore e la Morte," "Nozze di Figaro," "Don Giovanni," "Il Flauto Magico," "Codi Fan Tutte" and "Il Seraglio." Meyerbeer, "Le Prophète," "Les Huguenots" and "L'Africaine." Paderewski, "Manru," Mancinelli, "Ero e Leandro," Humperdinck, "Hansel and Gretel," Auber, "Fra Diavolo," Massenet, "La Navarraise."

This from Mr. Pinck's column in the New York Evening Post:

In an article on recent tendencies in musical composition printed in the current number of the Forum the suggestion is made that "the music of the future will be composed of existing instruments set to have been nearly exhausted, it seems likely that composers will turn their attention more and more to extraneous or exotic sources of orchestral colors." Arthur Sullivan missed his opportunity when he wrote "The Mikado," but Mascagni has a few touches of exoticism in his "Iris," and Puccini is reported to have done a good deal in this line in his new Japanese work, "Madama Butterfly." Composers may find interesting suggestions in a recent article by Pierre Loti in the Revue des Deux Mondes, describing a visit to the Maharajah of Travancore. Loti had been sent to hand the cross of the Legion of Honor to this ruler and was therefore received with much ceremony. The eminent French traveler found the Maharajah's court a most interesting place at this court, and the music with which he was regaled was purely Oriental.

Loti in the Revue des Deux Mondes, describing a visit to the Maharajah of Travancore. Loti had been sent to hand the cross of the Legion of Honor to this ruler and was therefore received with much ceremony. The eminent French traveler found the Maharajah's court a most interesting place at this court, and the music with which he was regaled was purely Oriental. From one instrument curious sounds were elicited by rolling a small piece of egg-shaped ivory over the strings. There were also tamtams differently tuned, like our kettle-drums. Loti got a programme, specially printed for him, with the names of all the musicians. He expected that when they began he would be overwhelmed by the volume of sound; but, on the contrary, they commenced so softly that he could hardly hear the music, with a long-drawn-out high tone like the "Lohengrin" Vorspiel. There were murmuring sounds that reminded him of the humming of insects, mysteriously produced by all these instruments. One of the men had a small piece of steel in his mouth, and by rubbing his cheeks produced a sound resembling that of a brook. One of the tamtams played a tune like a bird's song, and by rubbing his cheeks produced a sound resembling that of a brook. One of the tamtams played a tune like a bird's song, and by rubbing his cheeks produced a sound resembling that of a brook. One of the tamtams played a tune like a bird's song, and by rubbing his cheeks produced a sound resembling that of a brook.

Kindergarten Experiment.

A kindergarten in New York city relates the following story of her experience with a class under her care in the lower part of the city.

It was the day before Washington's birthday, and she was endeavoring to illustrate the story of the hatchet and the tree. One little fellow was chosen to represent George's father, another George, and a third the tree. George was instructed to chop down the tree, which he did with alacrity, striking the poor tree in the rear of the knee joint, making that specimen drop to the floor with a thump. He was instructed by a perfect torrent of noise, laughing, however, only a few seconds, and recalling the manner of the gypsies, whose music, however, is coarser. There were also melodies which rose into prominence like solos. They were less exotic than the melodies of Mongolia and China, and Loti had no difficulty in following them.

## MR. ADE AND "MR. DOOLEY"

SIMILARITIES IN THE CAREERS OF  
THE TWO WESTERN HUMORISTS.

The Slang-Fable Writer and Finley  
Dunne Both Got Starts in Chicago  
and Both Took to the Stage.

The approaching visit of Sultan Ki-ram, the assimilated monarch of Sulu island, with his comic opera retinue of wives and natives and expeditionary types to be found in George Ade's merry satire, "The Sultan of Sulu," excites interest in the "Fables of Slang" man himself. The "Modern Fables," by this breezy Western writer is a star Sunday feature of leading newspapers in seventy-five principal cities of the United States, yet outside of the immediate friends of the humorist few people have any knowledge of Mr. Ade's personality.

It is interesting to note the parallels in the lives of George Ade and that other humorist of national repute, Finley Peter Dunne, author of the "Dooley Papers." Both are Chicago newspaper graduates, and first attracted attention as reporters with their humorous treatment of prosy events in Chicago life. Dunne was a product of the great West Side in Chicago, but Ade was the son of the village banker at Kentland, Ind. Both are college men, and both began newspaper work in the same office. Dunne was a master of the art of extravagant metaphor long before he ever dreamed of "Mr. Dooley" and his comical butt, "Mr. Hennessy." Both were brilliant satirists. Ade's forte was humorous simile and slang, and his "Pink Marsh" and "Artie" sketches were the forerunners of his popular fables. Both men published their little books of humor and philosophy about the same time, and both enjoyed immediate success.

Now that Humorist Ade has blazed the way and demonstrated in his witty operatic satire that a "funny man" can also be a successful writer for the stage, Peter Dunne promises to maintain the parallel still further. He has dramatized his "Dooley Papers," and the public will soon have an opportunity for a closer inspection of the Irish philosopher.

George Ade never fully realized what popularity meant until the phenomenal success of "The Sultan of Sulu" during its initial run of three months in Chicago. His friends organized "club nights," "newspaper nights," "college nights," and finally a "Sigma Chi night" was arranged for the college Greek fraternity brothers of the author. Both Ade and his friend, the cartoonist, John T. McCutcheon, who made the costume designs for the opera, are "Sigs," and the ovation given the comic opera on Sigma Chi night at the Studebaker Theater would have made the real Sultan Ki-ram suspect the sanity of American college students had he been present in person.

There is probably not a more modest appearing individual in the country, nor one that will walk more blocks out of his way to dodge an interviewer than the "fables of slang" man. If Mr. Ade's personal likes had been consulted he would have preferred to remain unknown. Once in the hands of Henry W. Savage, the operatic producer, and an energetic Yankee advertiser, with a keen appreciation of the wants of an ever-curious public, the humorist found himself continually thrust under the limelight. Ade's weekly "fable in slang" is really only a small part of his intellectual output. Although he has two books that have passed the 100,000 mark, his publisher is now offering another called "The Girl Proposition." He is also putting the finishing touches to his new musical satire, "Peggy from Paris," which Manager Savage is to produce during the present season. Between times he is writing dialogue and new lyrics for two other future productions not yet named. Mr. Ade has signed a five years' contract with Manager Savage, and that producer averages two new productions each season.

During the past six months Mr. Ade has averaged a round trip between Chicago and New York every thirty days. A friend in New York asked him recently how he finds time to write his "Fables." "I never find time," replied Ade, "I simply take it. With that he retired to a table in the rear of a Broadway cafe where they were at lunch and went to work on his story.

## GEORGE ADE



Author of "Fables in Slang" and the libretto of the musical satire,  
"The Sultan of Sulu."

Sometimes they are written on the train; sometimes between the acts of a play.

Mr. Ade was in St. Louis recently to oversee the season's opening performance of "The Sultan." While taking notes in the rear of the Olympic he received a telegram asking that his weekly "fable" be mailed that night. It was sent by special messenger to the postoffice to catch the midnight train. How he can keep up the pace is a constant wonder to his friends. The humorist is now on a flying visit to Paris, France, in search of local color for "Tekky from Paris," and will return next month to superintend rehearsals.

Mr. Ade is a quick observer, and his fund of humor is said to be inspired largely by the conduct of the people he meets. Two men and a woman engaged in conversation on a street corner will furnish him an idea for a fable. A bit of repartee between the hostess and her guests at the dinner table will inspire another.

On the other hand, "Dooley" Dunne talks about public men and affairs of state. His philosophy is pithy with humorous sarcasm, and is frequently more effective than the work of any editorialist. Ade's "Fables in Slang" relate to such types of modern life as the man who goes into society at the age of forty and wants to talk about his \$300 watch; the two foolish young men who introduce a cheeky cousin to the pretty young woman they do not dare to court; or the foxy college girl who keeps the "buggy-ride" fellows and the village beaux dangling at her heels until the proper time comes to marry the modest young suitor who has saved his money.

Mr. Ade is especially popular with feminine readers, as well as public men, while philosopher "Dooley," perhaps, appeals more exclusively to the male reader. Mr. Ade tells his stories in the vernacular of the day and his slang is thoroughly enjoyable. Wherever he acquires his grotesque patois is a mystery to his friends. He never talks it. When he was cornered in Chicago for his first interview after "The Sultan of Sulu" had set the town talking, Mr. Ade is reported to have said: "I never held up a train; I never played center rush on a football team; I never drew a prize in a lottery; I was never married, and please say I never use slang."

F. C. PAYNE.

The Diet Cranks.

Philadelphia Record.

They were talking about cranks. "There is no crank," said the doctor, "like the one who tries all sorts of diets. There are lots of them, and they are all hypocrites. I know one whose dream of uric acid is so great that he has from time to time resorted to the most ridiculous diets. At

present he is sustaining life upon olive oil and crackers, and he will keep this up until he discovers something which he imagines an improvement on it. Previous to the olive oil and crackers he had subsisted for a time on a diet composed principally of figs and dates."

"The diet faddists may be cranks all right enough," interrupted the lawyer, "but they can go off by themselves and not annoy other people. The physical culture crank has the other fellow beaten to a standstill, for you can't get away from him. And he is so numerous, too, as witness the great number of concerns that advertise to teach you by mail. My brother is one of these cranks, and I have to suffer for his vagaries because I live in the same house with him. When he isn't exercising and shaking things upside down with his paraphernalia he is generally taking a cold bath, and when he isn't doing either he is asking the rest of us to feel his muscles, and is reading us lectures on his superior condition. He insists that all the widows in the house shall be open, and when we protest he tells us to take some exercise and get hardened." The doctor admitted that, after all, there might be worse cranks than the kind he had mentioned.

A MORALITY PLAY.

Its Production Strongly Commended  
by a Religious Paper.

The Outlook.

The production by the Elizabethan Stage Society, of London, of a fifteenth-century morality play has been a striking event of the theatrical season in New York. The production is a masterpiece of the kind, and is in feeling both stirring and dramatic. The argument of the play is simple in the extreme. Adam (Jehovah) lies upon Death to summon Everyman to leave his self-indulgence and appear with his reckoning for judgment. Everyman finds Fellowship, Kindred and Riches, each personified, forsaking him. At last his Good-Deeds, rejuvenated by his penance and confession, accompanies him beyond the grave and presents his case to Adonai. There are three significant elements in the presentation of this old morality play. First, it is intrinsically interesting; the dramatic character of the play is impressive; and the impersonations of the performance are excellent. Second, it affords a glimpse into the medieval mind that only the most imaginative can get by more reading. Third, notwithstanding the medieval forms, it leaves an ethical, not to say spiritual and religious, impression; in a word, it appeals to the modern mind much in the same powerful way as does a Gothic cathedral. Mr. Charles Frohman has been held accountable for much of the present unwholesome course of the American stage. He should at least have the credit that belongs to him for undertaking to carry out this project, which has brought him, indeed could have brought him, little if any financial remuneration. The play is not to be confined in its production to New York, but will appear in Boston and we hope elsewhere. It deserves emphatically the attention, and, when possible, the attendance, of all intelligent people who care for the history of literature, the drama, or religion and the church.

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